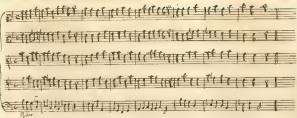


# Il Po Terzo

lena Parma

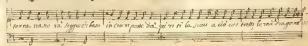
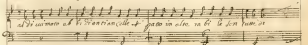
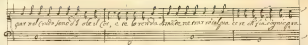
Venece & Croate





Handwritten musical score for three systems. The first system consists of two staves with the word "Rit." at the beginning. The second system consists of two staves with the lyrics "Sed in artem per hunc finem de regno dno meo et de hereditate per hunc finem de regno dno meo" written below. The third system consists of two staves with the lyrics "Sed in artem per hunc finem de regno dno meo et de hereditate per hunc finem de regno dno meo" written below.







Voi par ad preter mio tempo - di goder quello che me par mi sapr. non di - ter

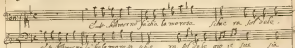
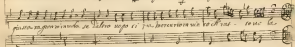
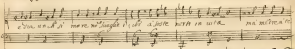
si qual'ho l'ho mio regno di far m'ingrandir non v'ho fin car più dal mar d'Indie, ma da gl'

Non *Stag. fonda* *Per* - gressa con *una*

Perchè tu' ge va d'impeto a te l'Indie, fida o' - se m'hai

Perchè m'ignora ch'io par to a te Perchè m'ignora ch'io par to a te Perchè m'ignora ch'io par to a te

*Quintochia nam, d'anger reg g'ia* *vi and in su on fo e qual l'ia*  
*si son ad no el ua lo a bio g'ia i* *In fe ber*  
*vi sui* *A nel g'ia d'anger el na g'ia d'ia* *no ad*  
*vi no d'ia* *ad d'ia nar* *nalla nalla*  
*nalla* *vi no* *Prende el qua l'ia*

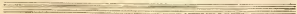




già se arde. Ma per farla d'ra piona d' già va. C. d. d. (mod.)  
 Ma per farla d'ra piona d' già va. C. d. d.

ra. b. d. il rigo in guardia o' ego' or la haura. Lung. & in no tar le  
 i. mod. ra. b. d. il rigo in guardia o' ego' or la haura. Lung. & in no tar le

op' arde co' ar cor. le. dima. l'ra. in.  
 op' arde co' ar cor. le. u. m. al. l'ra. in.



The first system of the handwritten musical score consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have a bass clef. The lyrics are written below the staves.

*si maltrattata. Dura d'ora da si' giugos al*  
*si maltrattata. Dura d'ora da si' giugos al*

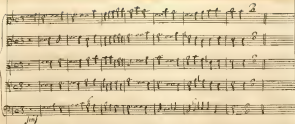
The second system of the handwritten musical score consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have a bass clef. The lyrics are written below the staves.

*gioco si si gioco - a' ringiera si si - a' gioco*  
*gioco si si gioco - a' ringiera si si - a' gioco*

The third system of the handwritten musical score consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have a bass clef. The lyrics are written below the staves.

*a' ringiera si si gioco - a' ringiera gioco - a' ringiera*  
*a' ringiera si si gioco - a' ringiera gioco - a' ringiera*

*Allegretto del*  
*in G. 4/4*



*Scena 2. Escote Paggio.*

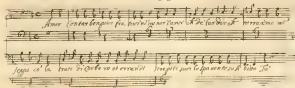




Fig. *fa va co m ba di spo no so la giu tan no* *baud la tra va no*

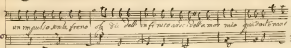
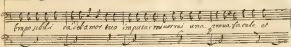
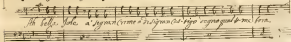
*fa va co m ba di spo no so la giu tan no* *baud la tra va no* *Con*

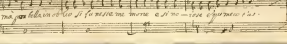
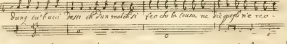
*fa va co m ba di spo no so la giu tan no* *baud la tra va no* *Come*

*fa va co m ba di spo no so la giu tan no* *baud la tra va no* *Con*

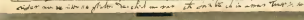
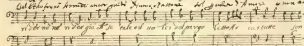
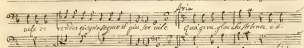
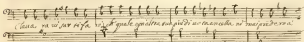
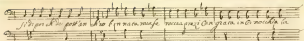
*fa va co m ba di spo no so la giu tan no* *baud la tra va no*

# Leona 3 Canto Solo Paggio Hylo









Handwritten musical score on four staves. The lyrics are written below the first staff.

*opra glori opo bella uncor filar*

*opra glori opo bella uncor filar*

*in rito - la Halle*

Handwritten musical score on five staves, grouped by a large left brace. The lyrics are written below the first staff of the group.

*Hand*

*Hand*

*Hand*

*Hand*

*Hand*

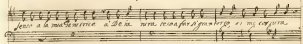
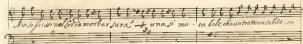
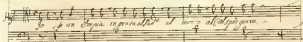
Ma qual mai bene la vita spara, e non si può più far  
 la rappresentazione in questa vita di

se non si può far la vita in questa vita, e non si può più far  
 la rappresentazione in questa vita di

dopo a un tempo a un tempo, e non si può più far  
 la rappresentazione in questa vita di

fedele benemerita, e non si può più far  
 la rappresentazione in questa vita di

(non si può più far la rappresentazione in questa vita di)  
 Amici, e non si può più far



*Qui l'ora m'è data* *fin' hora a' se di' el no se m'è data -*


*nin' un qua r' calce parso e ringra r' a' d' el se si' calce d' amor*

*mi' oggi d'è parso A Dio and io m'è a' carant quella calce.*

*Scena III. Certe Sole Ragazzo Giunone Col Lano*

*Ch'io di parso Sole t' A l'or m'è in l'ènci d'è m'è*

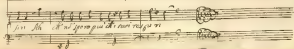
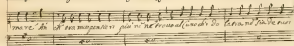
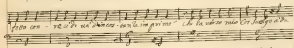
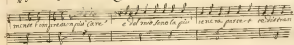
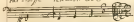
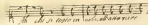
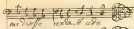

  
 Hymne à Dieu par Jean-Baptiste Lully.


  
 Dobro no čer a' bella, far con tei parer' menter. Stylo più grava.

follo e lo piacere me g'ha guastat denari di nuovo guastat al v'ri e

Handwritten musical score for the song "Non pensate meglio d'indurvi a dirvi: De' sapienti non si fa strage". The score is written on two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody consists of eighth and sixteenth notes. The lower staff is a bass clef with a key signature of one flat and a 2/4 time signature. The bass line consists of eighth and sixteenth notes. The lyrics are written below the staves.

Non pensate meglio d'indurvi a dirvi: De' sapienti non si fa strage — si sa



*Il più garbato in breui dell'istabil cosa, parso li sollecito in amore si congiunge al tuo*

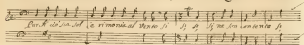
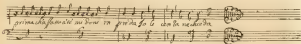
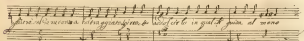
*non più crudele di giorno. (Cio ad' amare di tanto si fa più crudele in al*

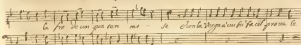
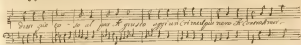
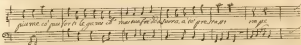
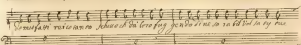
*l'alti e amore i laici on da di nascono si quasi al malumore, di più me, parer -*

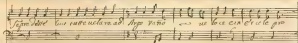
*parce della no' vede che di un qual pezzo amor della marce De.*

*Amore si - Di un mano per far mella amorosa. quello gorgi mi*





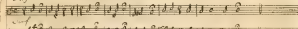
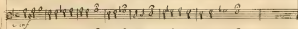


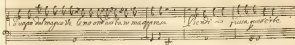
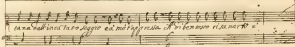
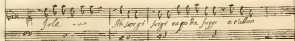
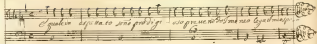


*Sigra deus qui subacta ad hunc ratio us loce cin d' u le pro*



*Quia un pui do fe var go tate us loce cin d' u le pro d' u le pro*





2  
Torna ad un prato là le farai non infetti or si cre

d'aria d'aria Di quel cor di pie d'pie Di se all' al

Di se qui in vi sego che me Di quel cor di pie d'pie Di se all' al

d'aria ora mi sego Di quel cor di pie d'pie Di se all' al

Di quel cor di pie d'pie Di se all' al

perchè la terra non ce l'ha più, ma l'ha  
perchè la terra non ce l'ha più, ma l'ha

perchè la terra non ce l'ha più, ma l'ha  
perchè la terra non ce l'ha più, ma l'ha

perchè la terra non ce l'ha più, ma l'ha  
perchè la terra non ce l'ha più, ma l'ha

perchè la terra non ce l'ha più, ma l'ha  
perchè la terra non ce l'ha più, ma l'ha

perchè la terra non ce l'ha più, ma l'ha  
perchè la terra non ce l'ha più, ma l'ha

[illegible]

Handwritten musical score for five staves, likely for a string ensemble. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. The staves are grouped by a large bracket on the left side.

*Siema & Solo Hylo Eccele che Sarme*

Handwritten musical score for two staves. The notation includes notes and rests. There is a handwritten note below the first staff: "Se l'organo il muto padre a questo ore a questo muto in tutti, non in y'".

Handwritten musical score for two staves. The notation includes notes and rests. There is a handwritten note below the first staff: "Canto piano, per parte di prima voce in cantabile in, figurato cantabile in, in tutti in tutti cantabile".



2

*Quoniam se deo ata a la sua Santa. Fatto un mio ben-ber da l'uso si da di floga*

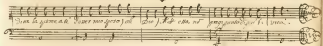
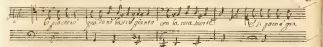
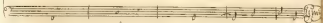
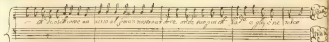
*canza il signor di qua l'ogni vno di nel suo nome in*

*ado Del l'ora l'ora di l'ora*

*che me l'ora con Al con Al di l'ora in l'ora in l'ora*

*Al l'ora in l'ora in l'ora in l'ora in l'ora in l'ora in l'ora in l'ora*

*mente e di l'ora in l'ora in l'ora in l'ora in l'ora in l'ora in l'ora in l'ora*



*Sera di Mercurio Hella Sole Carole*





Ho visto già che questa volta, farò di te una ragazza  
 con le belle nome ancor mi chiami?  
 Sono la più bella, se altro di me te mi sol di far, alla fin questo in fama  
 e lo so, si presto a farti di me una ragazza, e un bel nome, una qual cosa di  
 la, ammirare per far di te una ragazza, in gran di me di te.



*Il tuo guardo, o cara, m'ha  
=*

*chiamato, m'ha fatto  
=*

*guardar me, nel  
=*

*così e tu m'hai  
=*

*una, e per quel  
=*

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line (treble clef) and a basso line (bass clef). The lyrics are written in Italian.

**System 1:**  
Vocal: *caro ed bene la nostra amata e diletta nostra figlia e nostra sposa*  
Basso: *caro*

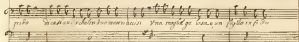
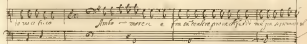
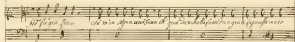
**System 2:**  
Vocal: *per più che attendo a me pare d'ogni maniera mi si solo restato*  
Basso: *per più*

**System 3:**  
Vocal: *la mia vita la mia gloria sono con te per sempre o gli*  
Basso: *la mia vita*

**System 4:**  
Vocal: *per me gioirò al*  
Basso: *per me gioirò al*

**System 5:**  
Vocal: *per me gioirò al*  
Basso: *per me gioirò al*

**System 6:**  
Vocal: *per me gioirò al*  
Basso: *per me gioirò al*





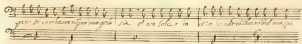
I can't see your face but I can hear your voice  
 I can't see your face but I can hear your voice

I can't see your face but I can hear your voice  
 I can't see your face but I can hear your voice


I can't see your face but I can hear your voice  
 I can't see your face but I can hear your voice

I can't see your face but I can hear your voice  
 I can't see your face but I can hear your voice

I can't see your face but I can hear your voice  
 I can't see your face but I can hear your voice


 per se un'baucor più magra sia d'un beler in tutto l'abito del magra


 no del modo ma ch' sia.


 Sglo me su piglio me E' una la nati la'.


 no ce il piam' no ce il piam'

Handwritten musical score, first system. The top staff contains the melody with lyrics: *Non fidei a' n' in Vale* and *Dei & domi vii in fidei*. The bottom staff contains the bass line with lyrics: *ut ut in fidei - ra*. The system concludes with a double bar line and a fermata.

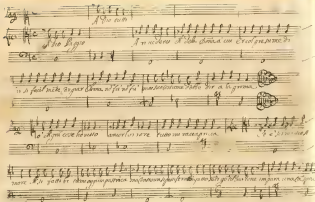
Handwritten musical score, second system. The top staff contains the melody with lyrics: *sa ni pro vi ad pa*. The bottom staff contains the bass line with lyrics: *fose d' n' in fa dele a lura rona vii pa fidei in sa ni pro ad pa*. The system concludes with a double bar line and a fermata.

Handwritten musical score, third system. The top staff contains the melody with lyrics: *- ro apu pra d' n' in fa lem - gra - lem - pro pro ra*. The bottom staff contains the bass line with lyrics: *ro - ro apu pra d' n' in fa lem pro lem - pro pro ra*. The system concludes with a double bar line and a fermata.

Handwritten musical score, fourth system. This system consists of empty staves, indicating the end of the piece or a section.

Handwritten musical score for three parts (Soprano, Alto, Tenore) with lyrics in Italian. The lyrics are: "il figlio di Adamo".

[illegible][illegible]



The first system begins with a treble clef and a key signature of one flat. The lyrics "A due voci" are written above the staff. The second system continues with the lyrics "The Regio" and "A due voci A due voci in Credo per me". The third system features the lyrics "in a fuit mite, regis Chora, al fuit al fuit" and "in a la prima". The fourth system includes the lyrics "A due voci in Credo per me" and "A due voci in Credo per me". The fifth system contains the lyrics "A due voci in Credo per me" and "A due voci in Credo per me". The sixth system has the lyrics "A due voci in Credo per me" and "A due voci in Credo per me". The seventh system includes the lyrics "A due voci in Credo per me" and "A due voci in Credo per me". The eighth system contains the lyrics "A due voci in Credo per me" and "A due voci in Credo per me". The ninth system has the lyrics "A due voci in Credo per me" and "A due voci in Credo per me". The tenth system includes the lyrics "A due voci in Credo per me" and "A due voci in Credo per me".


A handwritten musical score on aged paper, featuring six systems of staves. Each system consists of three staves: a vocal line (soprano, alto, and tenor/bass) and two piano accompaniment staves. The notation is in a historical style, likely 18th or 19th century. The lyrics are written in Italian and are placed below the vocal staves. The music includes various note values, rests, and dynamic markings. The paper shows signs of age, including discoloration and some wear at the edges.

*Il mio cuore si agita*  
*Il mio cuore si agita*  
*Il mio cuore si agita*  
*Il mio cuore si agita*  
*Il mio cuore si agita*  
*Il mio cuore si agita*


  
 o' infelici' amiraglio o' costui o' costui troppo o' infelice amiraglio
   
 o' infelice o' costui troppo o' costui o' costui troppo o' infelice o' costui troppo o' ca


  
 o' costui o' costui troppo o' costui o' costui troppo o' costui o' costui troppo o' costui
   
 o' costui o' costui troppo o' costui o' costui troppo o' costui o' costui troppo o' costui


  
 o' costui o' costui troppo o' costui o' costui troppo o' costui o' costui troppo o' costui
   
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 o' costui o' costui troppo o' costui o' costui troppo o' costui o' costui troppo o' costui